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SCHOOL BROADCAST CONFERENCE: CHICAGO, DEC. 12-14

THE ASSOCIATION FOR EDUCATION BY RADIO

Who? What? Where? When?

The Graduate School of Journalism, Columbia University, received recently from *The New York Times* facsimile equipment valued at \$40,000.

Mrs. Corinne H. Rickert, assistant professor of radio and television at the University of Miami [Florida] became a candidate for a Ph.D. degree in speech at the University of Florida, Gainesville, in August.

Kathleen Saunders, AER 1st vice-president, is in charge of arrangements for the meeting of the AER Executive Committee, Standing and Working committee heads, and Regional presidents which President John C. Crabbe has planned for late January or early February in New York City.

Dr. Tracy F. Tyler, AER Journal Editor, and Mrs. Helen Behr Comstock of Minneapolis, daughter of Mr. and Mrs. Sanke Behr of Dulda, Minnesota, were married in a simple ceremony attended only by members of the immediate families at the St. Anthony Park Congregational Church in St. Paul, Minnesota, on November 17.

Duff Browne, Station WRGB, the General Electric Company's TV station, joined the faculty of the University of Miami [Florida] this fall. He is supervising the production of TV programs and teaching TV and radio courses in the Radio and Television Department. His major work is the University's television workshop course.

Arturo Toscanini, director of the NBC Symphony Orchestra since it had its first broadcast concert on December 25, 1937, was unable to be at the podium for the first broadcast of the 1950-51 season on October 23, due to the recurrence of a knee ailment. Since then many rumors have been going the rounds as to when, if ever, he will resume the directorship.

Music Lovers' Concerts, a new departure in chamber music programs made possible by the cooperation of the Music Performance Trust Fund of the Recording Industry, Local 802 of the American Federation of Musicians, and Station WQXR, *The New York Times*, began on October 21 from 3:05 to 4:00 p.m. This was the first time that the Musicians' Union had provided such a series for broadcast by a commercial station.

The Illinois Congress of Parents and Teachers, Chicago Region, held a special School of Radio Instruction on October 26. The School, which was held in one of the Conference Rooms of the Chicago Board of Education, was in charge of Mrs. Adelaide Riedl, radio-television chairman for the Chicago Region, ICPT. Featured was a quiz panel on which appeared George Jennings, Mrs. Elizabeth Marshall, and Robert Kubicke, of *Television Forecast*. Time was allotted at the meeting for special radio-television problems at both the elementary and high school levels.

Melvin E. Drake, former vice-president and station manager of WGGY, Minneapolis, is the new director of station relations for the National Association of Broadcasters.

The Progressive Broadcasting System, a new coast-to-coast radio network catering to smaller stations, is expected soon to begin operations. Perhaps the new network will be "on the air" by the time this reaches our readers.

Henry W. Grady School of Journalism at the University of Georgia provided for its radio-journalism students on October 28 a tour of the AM and TV studios of Stations WSB and WAGA, Atlanta, two typical metropolitan stations.

The Quick and the Dead, a significant exploration of the atomic situation as it affects all of us, was repeated by NBC on October 29. Appearing on this important program were Bob Hope and William Laurence, science reporter of *The New York Times*.

Station WQXR, *New York Times*, presented the topic "Should and Can Municipal Elections Be Non-Partisan?" on its regular series of Youth Forums November 4. Warren Moscow, political reporter for *The New York Times*, was a guest panel member. Dorothy Gordon was in her usual place as moderator.

The New Jersey AER arranged an exhibit for the meetings of the New Jersey Education Association in Atlantic City, November 9-12. Also a luncheon meeting on the topic, "Listening Aids to Learning," was held at Hotel Traymore on November 11. William R. Pfeiffer, Station WBOG, Newark Board of Education, was in charge.

Dr. William A. Tyler, retired Congregational minister who made his home in recent years in Claremont, California, passed away at his home on November 9. He was the father of four sons, all educators and all members of Phi Delta Kappa: Harry E., superintendent of the schools and head of the Junior College in Santa Maria, California; Dr. Ralph W., dean of the Division of the Social Sciences at the University of Chicago; Dr. I. Keith, director of radio education at Ohio State University, and Dr. Tracy F. Tyler, of the University of Minnesota, AER Journal Editor.

National Radio and Television Week, which opened October 29, launched one of the most active phases of the fourth annual Voice of Democracy contest in every high school in the United States and its territories. During that week students heard a series of five especially prepared "model talks" transcribed by nationally prominent figures and broadcast by the approximately 2,800 radio stations participating in the contest. Joint sponsors of the contest are the National Association of Broadcasters, the Radio-Television Manufacturers Association, and the United States Junior Chamber of Commerce.

Blanche Young, AER treasurer, is the author of an article, "Building Radio Studios at Shortridge High School," which appeared in the August, 1950, issue of *Nation's Schools*.

The Association for Education by Radio will hold its annual meeting in Columbus, Ohio, at the time of the annual Institute for Education by Radio. This is a continuation of the practice which has been followed since the AER was formed.

John C. Crabbe, AER President, has directed that beginning immediately the membership year will be considered as one year from the date of joining the Association. This should make it easier for AER members to secure new members for the Association.

Brooklyn College began on November 1 its 1950-51 series of College Forums on Station WNYC, New York City's municipal station. Title of the series is *Your City—1970*. Supervisor for the series of forums is Paul B. Williams of the Brooklyn College Department of Speech.

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The Association sponsors Alpha Epsilon Rho, an undergraduate professional fraternity in radio.
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Reflections by the Editor

A WIDE RANGE OF SUBJECT-MATTER is covered in the articles which appear in this issue. For those interested in the production end of radio, there is an interesting account of the experience of Lindenwood College, written by Martha May Boyer, who heads the Radio Department and serves as faculty adviser to the College's station, KCLC.

Dr. E. W. Ziebarth, of the University of Minnesota, presents a brief summary of an extensive piece of research on the listening habits and attitudes toward radio of rural residents. The extent to which current radio fare is acceptable to rural residents should be disquieting to all educators. The next research which needs to be done concerns the reasons for that acceptability and the steps which need to be taken to raise the standards of taste.

The article by Mrs. Marjory Taylor constitutes a strong condemnation of present radio and television programs. Some may feel that she presents too much of the negative side—that radio [and more recently television] have been responsible for many fine things. On the other hand she makes some excellent constructive suggestions in two areas. She believes that elementary school children must be taught "to shield themselves with understanding." And then she gives specific directions concerning how this can be done. Finally, she suggests the types of material which could be fashioned into desirable radio programs for children. Thus she provides those who react violently to present programs with positive materials to use in showing radio station managers, network executives, and advertising agencies just what they could do to eliminate criticism and still maintain large listening audiences.

Script writing is fundamental to radio. Fred Brewer, of Ithaca College, thinks educational radio still suffers from poor scripts. His suggestions, contained in his article "The Word's the Thing," should be helpful to all who are engaged in script writing or aspire to enter that field.

This month, December 12 to 14, inclusive, the annual School Broadcast Conference is to be held in Chicago. As this is being written the detailed program has not been announced. However, the fourteenth annual meeting under the sponsorship of the Chicago public schools and their radio Council which operates FM Station WBEZ should be well worth the time and expense of those who live in the region tributary to Chicago.

If the radio educators were to be asked today to name the crucial problem which faces them, their answer would probably be the apathy of the majority of teachers. It follows closely the findings in Walter Hebrink's report which appeared in the November issue. Of the 50 teachers he interviewed, only 9 used radio in their schools. Of the remaining 41, 14 gave "lack of information" and 10 "lack of interest." Actually both categories are related. Teachers who

grow—who keep up with new developments—do not lack information. They find out. Furthermore, they do not lack interest. They are eager to improve their teaching because they desire to render more effective service to boys and girls.

The writer wonders whether the situation differs markedly between the use of radio and TV and the use of other teaching aids—maps, films, pictures, school journeys, museums, and the like—which earlier demonstrated their value.

The teaching profession has the reputation for being conservative. Many of its members have fallen into ruts. They stopped growing years ago. They continue to inflict themselves on poor defenseless children because they are easier to retain than to retire. Perhaps such teachers should not have been allowed to enter the profession in the first place.

Education is one of the most important functions which society provides. And our society, if it is to perpetuate itself as a democracy, must provide the best education that can be devised. To do anything less than that would be to make democracy unworkable and to wreck society itself as we know it today.

Many proposals have been made as to how radio could be made a universally used instrument in our schools. None has succeeded. Has the real problem been recognized? Is the difficulty related to radio or even to the "approach" of radio educators in their attempt to "sell" teachers on the benefits of the use of radio in the schools? Not in the opinion of this writer.

Are those best fitted to teach our boys and girls being selected for teacher-training courses? Are Boards of Education choosing the best individuals to complete their teaching staffs?

No parent wishes anything but the best in medical skill when his child becomes ill or for some other reason requires the services of a physician or surgeon. And he pays the bill without complaint knowing that no cost is too great when his child's life is at stake.

Why is it then that when it is proposed to increase taxes to pay teachers salaries comparable with their training and experience, many voters refuse to approve? As a consequence many schools have had to take teachers who fail to meet high standards of ability, training, and experience because only those individuals could be secured for the salaries then offered. Many schools have large numbers of such mediocre teachers. Whose fault is it? What can be done? How does this relate to the use of radio in the schools?

The writer ventures to suggest that the biggest obstacle which lies in the way of school radio use is the composition of the teaching staff. Show him a live staff and he will find one enthusiastic about radio—especially such important aspects as the development of appreciation and discrimination. The remedy? Better teacher selection and better salaries!—
TRACY F. TYLER, Editor.

Production Problems on a Campus Station*

RADIO STILL IS one of the professional fields in the ivory tower where the pioneering spirit is not only desirable—it is inevitable. Not only must one blaze new trails, but he must do it with sound effects. There are both compensations and disadvantages.

All are acquainted with Judith C. Waller's book, *Radio the Fifth Estate*, and I imagine most will remember that she opens her very practical section on the organization of a broadcasting station by saying that in radio, as in other areas, regardless of the size of the operation, form follows function—that there is a similarity in the pattern by which all stations are set up. Our own station at Lindenwood is no exception to the rule.

This year we have a basic staff of eight—somewhat larger than last year. Availability of personnel determined the increase in membership of the group. Since there is a close tie-in between radio classes and the station, members of the basic staff are drawn from students who have proved themselves, by the level of their academic performance and by a period of apprenticeship on the station, to be ready for the responsibility entailed. Four of our staff members are juniors. With two exceptions all are enrolled in the class in station management. At weekly staff meetings all station problems—those concerning personnel, programming, budgeting, and equipment—are discussed.

Programming on the college campus, as in the commercial field, deals with such imponderables as current fads and foibles, good taste, relationships to current events, and unexplainable whims. It is neither coincidence nor conscious imitation if college programming follows commercial programming rather closely. The college radio station need offer no apologies for this fact. [If the psychologists have discovered a more effective way of determining public likes and dislikes I haven't heard about it.]

However, it is in programming that the college station is presented with the opportunity to do an effective job of

pioneering. Here is a field in which student managers and program directors can experiment with new ideas and new techniques, and test them by the reliable method of trial and error. Just as college newspapers have blazed new trails in typography and makeup, I believe college radio stations can pioneer in radio programming. Quite properly, then, in the weekly staff meeting, programming demands and receives a reasonable portion of time.

Also at the weekly staff meeting, details of production for the ensuing week must be worked out. One person is assigned to the station for production for each evening the station is on the air. These people are rotated and are drawn from the staff plus the class in radio production. Here we encounter a problem that is ever present and irritating but not insoluble. Assignments of producers and announcers must be adjusted according to other demands made upon the students' time. This is not too difficult. Station personnel should and do take part in other activities on campus, their social calendar sometimes interferes. Adjustments can be made without too much hub-bub. As soon as the week's schedule is posted in all the dorms, announcers and producers who cannot possibly meet the schedule contact the station manager at once.

Another difficulty for which we have discovered no ready solution is that student announcers in the local setup are drawn from the radio beginners. Outside of those who are in the class in announcing some are not in any sense A VOICE. This, we know from the listener's standpoint, is a handicap. But it does encourage beginners to continue their radio courses. We write off at this point, too, the possibility of girls securing posts as announcers on commercial stations so that we do not feel that we must necessarily have "slick" announcers. Rather we emphasize intelligent communicativeness in diction usually defined as General American.

Because the announcers are beginners, the production director builds the daily board and keeps the log. This, I believe, is contrary to practice in most commercial stations.

In the area of programming we find

that out of a weekly schedule of ten hours and twenty-five minutes of broadcast time we have five hours and forty minutes of live shows. This is exclusive of the platter shows [of which we have five weekly] and of two shows, one of semi-classical and the other of classical music. Currently we are blessed with members with the skills to turn out usable continuity with regularity, and comfortably in advance of dead lines. There will come a year no doubt, when we shall not be so fortunate.

We have dropped our audience participation and quiz shows. Reason: we almost literally had to hi-jack students in order to recruit an audience. Our students will listen to their radio in their rooms, but there is no novelty about the station, and they do not visit it unless they are on the air. They will participate in a panel discussion—yes; come down for an audience show—NO. Even when the local drug store presented really beautiful prizes from special sundaes to leg make-up, we still had to go out and drag them in. About that time we decided to take the quiz shows off the air. I presume what happened may have been all of a pattern with national trends.

Some of our shows have survived four semesters and are still flourishing. *Let's Talk It Over*, a discussion program featuring student visitors from other campuses, is one of our oldest shows, and although it is on the air Friday night, it still holds, according to our last poll, a respectable number of listeners. This year we have "tallied over" "Euthanasia," "the Bramson Plan," "The Taft-Hartley Act," "Federal Aid to Schools," "Point Four," and there were stormy sessions in which young Republicans and young Democrats aired their views. The show is moderated by the head of the local history department who, I suspect, enjoys doing it very much.

Since the station does not have a teletype, handling of news has not been managed too easily. Recently we have attempted an experiment which has been of insufficient duration to evaluate. It seems to be functioning acceptably. Students from the class in current events have taken over the news. They

*An address presented at the Institute for Education by Radio, Columbus, Ohio, May 6, 1950.

come to the station for briefing on script preparation and general studio procedure. They submit copies of their continuity for class credit. They may or may not read their own script. Some of these girls, it is hoped, will continue their contacts with the station next year.

This year *Linda's Lane* after almost a year of being talked about has hit the air waves. It is the station's only half-hour show—in fact, it is the only variety show. It follows the formula of a "straight"—in this case a typical student—plus other campus stereotypes—a brain, a dumbell, and a professor. I refrain from describing the professor for fear of making some of my audience acutely uncomfortable. [I can only say that the current concept hasn't improved over the model we kicked about as students.]

Weekly, this team explores a timely subject—sometimes local—more often general. They have talked about grades, [but naturally], the new lake which has lent itself admirably to the purpose, the half century, flying saucers, the state of the union, and many others. Sometimes the satire is quite good. Production, writing, and the music [furnished by a piano player, trio, and soloist] are handled by three different people.

Rehearsals for this show and for *Dramatically Yours*, as well as transcribing sessions, are difficult to schedule since our large studio is sometimes in use for choir and orchestra rehearsals. Sometimes rehearsal has to be carried on up to, and occasionally through, the dinner hour. That's one of the times one might wish himself in a snug field like math or Greek mythology. We may be the only station to encounter this type of difficulty. We are mildly campaigning for a home of our own in a quonset used for faculty housing during the war and soon to be abandoned.

Lest you receive the impression that programming presents no problem on KCLC, I must tell you that a few of our shows—some that have been on the longest—are not kept on the board without difficulty. *Dramatically Yours*, our half hour dramatic show, sometimes fails to meet the deadline. We alternate producers on *Dramatically Yours*, making one student responsible for a segment of about six shows. When she fails to come up with a show

she attributes her failure to a variety of causes. Formerly she had difficulty getting a script. That alibi is less valid now since we have accumulated a backlog of material from a number of sources. There is almost always a dramatic script available from our writing classes. We exchange with neighboring schools; Station KMOX has made a few available to us; Union Electric's *Land We Live In* has furnished several; and more recently Mr. Hansen's project in IBS has helped to relieve the constant pressure of what to give on *Dramatically Yours*. Often enough what is going on on campus interferes with scheduling rehearsals for the show. I confess with embarrassment that it makes the air sometimes with not more than an hour's rehearsal. If all the cast are "old hands" that can be done. It is not desirable by any means.

I need not tell this group of the transcribed availabilities which one can have on hand to throw on in an emergency—the Army and Navy shows, good public service records [some done by top notch professionals], the cancer transcriptions, those released by the Citizens Committee for Displaced Persons, the French Broadcasting Company, the U. S. Public Health Service, and many others.

A workshop is maintained for students not enrolled in radio classes. It is headed by a student staff member. Because it is entirely voluntary in character and the student in charge has too little time for adequate planning it does not function with consistency. We believe it should. Rather than give it up we shall try next term to analyze its difficulties and make it productive.

Largely from the foregoing account of our programming certain conclusions may be drawn.

One is the obvious problem of the size and character of our student body. Since ours is a limited enrollment we must rely on the same thirty to forty girls. This means a larger opportunity for the group, but it limits us to available talent and sometimes places a fairly heavy burden upon a few students. As you know Lindenwood is a woman's college. What one has to say on a radio station requires at least a few male voices. Alpha Epsilon Rho helps in that respect by drawing in a few radio enthusiasts as honorary members. We can get along well without men except for the dramatic shows. [Did you ever try

to explore script availabilities for stories without men?] It has been suggested that we write a series of soap operas in which men are only discussed and are not heard. That may be possible. Anyway, next year we'll try it.

The outsider viewing our problem thinks at once of the difficulty we have with equipment. As a matter of fact, the girls have made satisfactory engineers. A number of them do recording of broadcast quality. True enough, we are helpless in case of a breakdown but we have an electronics man on call and we have to call him with pleasant infrequency. We need some replacements at the moment—lighter play back arms, three remote inputs, a wire to the new dorm. This week work is being done to make possible rehearsal monitoring facilities while we are on the air.

Our major problem is not in the area of programming [or engineering] but, I suspect, rather in the area of station relations. We still have to put across to other departments radio's ability to tell everybody's story—the whole urgent field of making a campus understand that radio need not be necessarily vocational for a few people but might well be what it is really—a medium accurately expressive of all of the facets of living.

What is my opinion about minimum standards? That is a hard term to define. As long as IBS continues to operate, minimum standards will have to be the best that can be achieved within the framework of the local setup. The difficulty is to hold to that. It brings us ultimately to the illusive spirit of the group—the x quality compounded of interest, tolerance, and respect for the work one is doing and the people one is doing it with.

Back on our home campuses these days we have been in Columbus, probably no records for originality or precision of production have been broken, but most of us are reasonably sure that when our stations signed off the air last night and the engineer turned off the master switch and the director filed the last script and put away the last record and laid the night's log in the file basket it marked the end of the best broadcast your station could do at the moment and under the circumstances prevailing at that time.—MARTHA MAY BOYER, head, Radio Department, Lindenwood College, St. Charles, Missouri.

Rural Listening Habits and Attitudes*

IT WAS THE PURPOSE of this study to determine, for a limited rural area served by the four major networks, an independent commercial station, and a non-commercial, non-network station, to what extent program services conform to prevailing tastes and values, to investigate the listening habits of the residents of the area, and to study their attitudes toward radio.

The area to be studied was determined by the application of four independent criteria: circumscription by a composite .5 millivolt contour line as measured by precise engineering instruments, inclusion in an area in which the mail response ratio is equal to that of counties within the measured .5 millivolt contour, inclusion in a primary area measured by the Broadcast Measurement Bureau, and inclusion in a primary area measured by a practical listening test with portable communications equipment.

A stratified sample of 1,000 rural farm and non-farm residents was studied by means of personal interviews. A validated questionnaire which had been subjected to pre-test analysis was used, and the interviews were conducted by carefully selected teachers, by county agents, and by the author.

Among the established criteria for the evaluation of the social institution studied in this research are these: Is physical coverage adequate so that program service, regardless of its merits, will be available? Are programs sufficiently varied to provide fare for the major groups in the population they presumably serve? Do such programs meet the artistic and aesthetic standards agreed upon by experts? Do programs conform to the needs, tastes, and values which prevail in the communities to be served? Is there a genuine and roughly measurable trend toward improvement in the program structure—improvement based upon the assumption that radio is not only responsible for followership of majority tastes, but is responsible for leadership in the development of better taste.

This study was concerned with the

second and fourth of these questions, both of which were answered with some degree of specificity for a limited area eliminating the physical service factor involved in criterion number one.

The results of the investigation show, in general terms, that there is provided for the limited area studied, sufficiently varied fare to meet most of the recognized needs of at least two groups in the population of that area, the rural farm and rural non-farm groups. Criticisms of the available service do emerge, but for the most part satisfaction with and approval of current services predominate. It was also apparent, however, although the data do not reveal this factor so clearly as do subjective reactions noted by the author, that to some extent stated satisfactions with current fare were the result of the widespread failure on the part of the listener that he might influence program patterns if his desires were made known, and the more important factor of uncritical orientation to current program offerings resulting from lack of experience with program fare of other kinds. There appears to be a tendency for the listener not only to get what is liked, but to accept what is provided.

Of the social institutions appraised in general terms, only the church was ranked as doing a better job in its area of activity than was radio. Three times as many interviewees ranked radio favorably as ranked it unfavorably, and somewhat more women than men so ranked it. Farm people tend to be slightly more favorable in their reactions than do rural non-farm residents; the farm sample reports even more favorably on farm programs than on radio in general, and with these farm programs men find more satisfaction than do women.

All the institutions appraised tend to be subjected to more rigorous critical scrutiny as educational status increases. This holds for the reaction of farm residents to farm programs as well as to radio in general, and among farm residents those of high educational status tend to depend less upon radio for farm information than do those of relatively low educational status.

A startlingly high percentage of set ownership was revealed, with 94.1 per

cent of the rural population reporting sets in working order.

During the day women provide the greatest numbers of listeners, with farm and non-farm women being somewhat similar in extent of listening. Among the non-farm residents the middle educational groups provide the greatest numbers of "heavy" listeners, while among the farm population those with college educations provide the greatest percentage of "heavy" listeners.

Contrary to popular assumption, those who attend the movies most frequently tend to listen to the radio more than do those who are non-attenders, or infrequent attenders. There is a strikingly high comparative concentration of listening among the young adults in the sample, with those under 40 listening much more than those over the age at which "life begins." Similarly, those who read magazines with some regularity are more apt to be "heavy" listeners than are those who are non-readers.

The contrasts between listening-time peaks are much sharper when men are compared with women, than when farm residents are compared with rural non-farm residents. Among the outstanding differences is the sharp increase in availability of men during the meal periods, times during which women do not listen in such great numbers, presumably because of their meal-time responsibilities.

Radio would be missed about equally by men and women and by farm and non-farm residents, but those who are "heavy" listeners are much more apt to miss it "a great deal" than are those who listen less.

Approximately half the sample appears to be perfectly satisfied with the number and kinds of available programs, not suggesting that more programs of any kind be aired. Those who believe radio's general contribution to be unimportant are most apt to suggest program additions, but there is no striking agreement concerning the kind of programs desired.

Only about one-third of the sample reported not listening at times as a result of dissatisfaction with program fare, but two-thirds say that they sometimes have their radios turned off when

*A summary of an investigation of the listening habits and the attitudes toward radio of rural residents of a composite service area.

they are not "busy," and could, therefore, be listening. Reasons for such non-listening vary, but those most commonly reported were feelings of weariness, desire to visit with others, and desire to read without being disturbed. The latter was reported most frequently by those over forty, suggesting that younger people feel radio to be less "disturbing."

News broadcasts emerge as the most liked program type among all groups studied. Other program preferences follow, to some extent, expected patterns. Farm men like informational farm programs and market reports, listeners of high educational status are more apt to like serious music than are those of lower educational status, who in turn are more likely to prefer old time fiddlers. Women and farm residents like religious programs more than do men and non-farm residents. Those under forty like dance music, and those over

forty prefer old time fiddlers and hymns, while quiz and general entertainment programs tend to rate fairly high with all groups. Classical music, liked by relatively few interviewees, is better liked by those of high educational status.

The much discussed daytime serial is high on the dislike list for rural people regardless of sex, age, educational status, or residence. It leads the "disliked" programs, with more than one-fourth of the total sample disliking it. [It should be noted, however, that it is also one of the well-liked program types, especially among women.]

Somewhat surprising to many critics of radio will be the finding that classical music is high on the dislike list for all groups, being relatively high even for those of high educational status, despite the fact that it is better liked by those of high educational status.

Women tend to dislike sports broad-

casts, old people dislike dance music, non-farm people dislike farm markets, but news is disliked by almost no one.

An analysis of the data shows that more than three times as many mentions were made of programs liked as of programs disliked. For whatever reason or combination of reasons, current radio fare appears to be acceptable to most rural listeners.

Because of the great mass of relatively discreet data involved in the study, a brief summary will leave the reader with an incomplete picture of the findings. Without the extensive response-tables which were a part of the original research, only general trends can be reported. The acceptability of current radio fare to the rural population studied is patent; the implications of that acceptability need further study.—E. W. ZIEBARTH, chairman, Department of Speech, University of Minnesota.

Our Children Are Our Future*

RADIO AND TELEVISION have become a problem in our society. Our presence here acknowledges that fact. "Radio is an educative medium of immense power and scope, but aided by the apathy of the public it has not accepted the responsibility commensurate with privilege." Today's programs are aptly described by Gibbons as a "withering barrage of propaganda—political, economic, and social, a flood of verbose clap-trap, a great mass of uninspired music, of cheap melodrama, of meaningless quizzes and dull speakers." To distinguish the artists, the lasting, the aesthetic, the genuine from among these requires training, even for an adult.

We are apathetic or detached, but radio and television find our children from four to fourteen a voracious audience who listen for countless hours often exceeding the time spent in school, wasting precious hours, the only time they have to get a foundation for happy living. They—the sponsors—try to fill his huge appetite with the easiest possible meat, the chase and the kill, sometimes a half-dozen of each in one story. Howard Rowland's *Crime and Punishment on the Air*, a study made at Ohio

State University, shows that crime serials make up 96.1 per cent of children's radio listening. The situations in these dramas in no way represent real life either by displaying the type of man who kills or the kinds of violence that occur. Each has a dulling stereotyped plot with its super-hero, usually acting outside the law [some of the children used to wisecrack, "as useless as the sheriff on the Long Ranger program"]. Always the chase and the capture, never prosecution, punishment or reform. Motivation in behavior is completely neglected or distorted, the bad are bad, the good are good. All of the cowboy shows are tales of crime, and in no way express the life of the ranch. Their fundamental pattern is the distortion of truth.

In Rowland's study of children mentioned before, severe addictions to crime programs was found in 57 per cent of the cases. The average child hears radio crime between 4 and 9 P.M. [and now he also sees it on television]. Most children said they continue to think about the horror in bed, they dream about killings, and have fears of kidnappings. Two results from Rowland's study state:

First, Nervousness was more pronounced among the addicts than among the non-addicts,

in the form of tics and twitches, pallor, sleeping disturbances, eating disturbances, fears, and nail biting.

Second, Elimination of movie horrors and radio crime was found in homes of high standards of child training, regardless of social or economic position, or educational background.

Apologists for crime dramas maintain that children are in need of the kind of emotional escape or release that is afforded by fantastic and overdrawn heroes. They make the mistake of viewing childhood aggression as inborn rather than as a result of frustrations imposed upon the child by his environment. This vicarious experience, through identification, is supposed to resolve his aggressiveness, but overdoses, besides jading the taste may contribute to the frustrations which bring about aggressive behavior. Radio crime addicts are not usually well-adjusted socially and each behavior aggravates the other. These crime dramas are the largest portion of radio's and television's contribution to our children's culture.

How does this add up to the basic aims of our culture as expressed by the church, the home, and the school?

The expressed aim of the churches is the salvation of the human soul and a striving for a belief in the fatherhood of God which expresses itself in greater

*An address presented at a meeting of the Southern California Association for Better Radio and Television, January 23, 1950.

service for our brother man. Are these wooden boxes in our homes being made to serve that aim? The children hear little of human understanding and service from our shiny model. Many churches have a large radio budget. Couldn't some of it be used to delight our children in a character-building, religious-sort-of-way? Our nation's survival depends on peace, brought about only by loving one another, yet, led by the imaginary "shootum-up" cowboys of radio and screen, we put from three to five guns into the hands of every little child in the country.

The aim of the home is to rear the child to be self-reliant, to put him on his own feet physically, financially, socially, and emotionally. Usually radio's only contribution is to strain the budget for children's imagined needs provoked by advertising. Children can be taught about life in an exciting manner by well-written stories and material taken from the endless field of children's literature. Writers of this kind are available and need jobs, too. Radio could promote real children's clubs to help them develop socially instead of the artificial ones they work so hard at building. It could help them to learn useful skills and hobbies. Children in my class have asked most often for stories of boys and girls their own age, they are eager to learn by example. They have said repeatedly, "We want more funny things to happen." Crime stories could not begin to compete with a really funny child's-level program. Oh, what a blessing it would be for mother, too.

The school aims to help the child learn through experiences provided, what this homo-sapien is, how he can best stay alive, and how to make the most of his Earthly situation, for his own enjoyment and the good of others. What an opportunity educators have in the aid of a medium of mass appeal, readily available to all. The school needs to have its influence felt so that radio may be a tool for its tasks.

How can an association working for better radio and television best act to take advantage of these media?

First and foremost, I believe our schools must teach elementary children to shield themselves with understanding. For instance, if they discover by hearing them in the classroom that in crime dramas:

All of the programs advertise things.
The main character never gets hurt.
The people never are real.
The main character always does the right thing at the right time.
The stories are not true.
The main character has a "super" power.
The main character tries to help people.
The stories want you to listen in tomorrow [in serials].

Then they become a great deal less fascinated by them.

If they know the devices of advertisers:

Prizes or gifts
Repetition
Word pictures
Music
Slogans
Heroes

which they learn by asking these questions:

What is being advertised?
How is the product advertised?
Do you like the advertising?
Is the advertising true?
Why do they advertise?

Then they are less subject to unthinking persuasion.

When they have the opportunity to classify the variety of programs offered on the radio into:

Stories, serials, music, news, talks, discussion, variety, sports, religion, and quiz and participation

they broaden their tastes.

By exploring the newspaper that they bring from home, they learn to find the good programs. By using the radio log in the classroom, they also learn to find time changes; new programs; returning programs; special programs; FM schedules; and television programming; and even to express themselves by writing letters to the editor. These skills make them somewhat more the master and somewhat less the victim.

If they are entertained by really good programs, they choose them almost without fail. Good program promotion has been proved to be the most effective means of changing listening habits. Good program promotion offers the school its easiest and most effective technique for changing children's listening habits.

Woelfel says, "Teaching radio program discrimination, or the ability to discern differences in programs, is a necessary responsibility of the school, and is one of those curriculum additions which will lead directly to richer,

more useful living." Radio program discrimination has been taught most successfully in the Los Angeles schools in the third and fourth grades.

The teacher's constant complaint has been that there were so few good programs to promote. And this is where our organization and you must work the hardest. I believe that pressure should be put inclusively on the sponsors, advertising agencies, writers, and producers immediately and in as strong a manner as possible, pressure that they begin to live up to the criteria of the FREC for children's radio programs, starting with the statement that crime is NEVER a suitable subject for a children's radio or television program. The most effective technique I can think of would be a sheet of paper stating simply: "These products sponsor stories of CRIME to entertain your children," and follow it with a list beginning, Weber's Bread, Wheaties, Ovaltine, etc. This sheet should be placed in the hands of every agency interested in children.

To be effective, this pressure must also be constructive. Offer these people who must make a living through radio and television, something they can understand in terms of practical production and possibilities of economic gain and they can't afford to ignore it. There are excellent children's programs on a sustaining basis, but they are always "live" shows and cannot begin to compete with the transcribed shows because of time zones and scheduling difficulties. Show them examples of the more successful programs which have been presented by the schools and by independent stations. Programs that could be plattered and as readily available as episode 361 of Tom Mix. If only the nation's ten leading children's programs put on by independent stations were recorded and made available nationally, a tremendous advance would be made. This association could make awards of merit to the best of these programs, see that every trade magazine knew of these awards, and suggest to advertising agencies that these programs be heard nationally.

Present to program builders concrete evidence of children's likes as revealed by authoritative surveys. We found that children's deepest craving was not for excitement, but for humor they could understand, and excitement was most enjoyed when conveyed by voice in-

flections and types, not by ricocheting bullets. Most any subject could get their sustained interest if presented properly. With children it's not so much what, as how.

Let good programs take a lesson from crime drama's showmanship and techniques. Children are brutal critics of sound effects, transition, and fading devices. Another lesson which must be mastered by those who would win over children is the use of the central heroic character who becomes more real than the real person, yet need not be a superhero or super-sleuth.

Donald Duck would make an excellent hero for a child's nature study

program. He and his animal friends could explore woods and fields with humor and excitement.

A family of entertainers with the children as heroes, could travel the world making friends with the children of all nations and at the same time serving as examples in family relations.

The Bobsey Twins or similar real American children could collect rocks in the desert, shells on the seashore, and explore life in America in their characteristic wild and wooly fashion.

Pogo, of our school reading series, would make a wonderful hero if properly dramatized, and the mining camp and lumber camp and such locals make

wonderful sound effects that children imitate.

Eras of history could be explored with Alley Oops' time machine.

Science fiction offers unlimited possibilities for excitement and informative adventures for older children.

The possibilities are endless. The need is pathetic.

Follow this campaign of enlightenment of the sponsor, advertisers, producers, and writers with the assurance of our wholehearted support in every practical aspect for those brave enough to give our children what they need and want, and there'll be some changes made.—MRS. MARJORY TAYLOR.

The Word's the Thing

IT IS ON THE RECORD. In the early days of educational radio programming teachers, though enthusiastic towards the actual broadcasting, displayed an appalling disinterest in the preparation of the script.

The first few years of educational broadcasting witnessed many scripts aired that were simply transcripts of classroom lectures. The desirable format seemed to be: get in as many facts as possible. The philosophy apparently was: education is a dull issue; consequently, the radio program should be dull.

It is still on the record. Today we find a similar philosophy existing to an alarming degree among many educational broadcasters. And as long as this philosophy exists, radio will stand somewhere on the threshold of education—hesitant and unsure.

The great problem that faces the educator is how to prepare a script that is both objective in purpose and accurate in content, while at the same time maintaining appeal and interest for the intended audience. That there is room for showmanship in the educational radio script has been established through careful research. Not many years ago the National Association of Broadcasters, in a wide, thorough survey, concluded that entertainment definitely belongs in educational broadcasts for children. Peter Dixon, in one of the first text books on radio writing, forecast that "if sugar-coating makes the educational pill more attractive, use sugar-coating."

We have long known that radio programs for the most part are character-

ized by appeals to our emotions. These appeals must come through the way the script is written: the vocabulary, phraseology, dialogue, characterizations, sound effects, music, unity, direction, and over-all theme. Because a script is mainly words, it is obvious that the most important element in the script is the vocabulary, and its arrangement.

An educational radio script can be said to fail, or succeed, by its vocabulary. Exposition and argument must be transformed into narrative by the writer, and then the narrative, in turn, must be dramatized. The process of breaking down exposition into narrative and then into dramatic scenes must be a process of simplification of words and sentence structure, thereby simplifying ideas and facts so that they can be understood easily.

There is much authority backing the need for simplification. Edward Thorndike has given educators his widely used and highly praised *Century Junior Dictionary*. This dictionary, containing 25,000 of the most common words in the English language, has numerical indications alongside each word showing how frequently that word occurs in usage. That is, a word with the designation "2" is a word that occurs once in every 2,000 words. This dictionary, and an earlier compilation known as the "10,000 word list," have been used by many educational researchers in determining word frequency in relation to comprehensibility. S. S. Smith eight years ago pointed out, after studying radio scripts, that the writer should keep the words above the 10,000 level

down to two a minute [that is, occurring twice in every minute of spoken narration], while words above the 15,000 class should be used sparingly by the writer, if at all.

Thorndike himself has observed that if a dull and non-literary boy in the sixth grade has enough interest in the content, he will endure occasional frustration from unknown words, but if such words are too frequent he will give up.

It is important, then, that the educational script writer be familiar with the potential vocabulary of the audience for which the broadcasts are intended. An excellent vocabulary guide, *English Word Lists*, by C. C. Fries and Aileen Traver, has been published by the American Council on Education, Washington, D. C., and should be a reference book on every writer's desk.

The educational radio script writer must be word conscious. He must understand the vocabulary limitations and levels of comprehensibility of the group for which the broadcasts are intended. Concepts of time, space, and size vary in comprehensibility from age group to age group; even within groups there are noticeable variations. It has been said that the spoken word bears the entire burden of communication. Communication is impossible, however, if the words do not fall into the area of comprehension of the listener.

Comprehensibility is developed by careful phraseology. Since radio writing is writing for the ear, it is necessary that the writer "hear" his words as he writes them. Not only the definition of the word must be considered, but its

lilt and rhythm must be taken into account. Adjectives, as impressive as they look, are almost non-usable in radio scripts. I do not wish to imply, though, that imaginative and figurative language should not be used at all. In radio script writing it is the mental image that counts because the medium is aural, not visual. Figurative and imaginative phrases are means to achieve mental images. It is the ear the writer strives to impress. The very sound of the words must form pictures.

The educational writer, too, must write with clarity. Frequently, the very physical nature of the classroom in which educational broadcasts are used requires clear phrasing so that all can hear the words distinctly.

It is well that the writer be familiar with the actors and actresses who form the casts for his scripts. He should know their speech idiosyncrasies. If a certain actor, whose voice is excellent for narrative roles, has difficulty with plosives [p, b, t], the writer should eliminate as many plosive sounds from the narration as possible. The same goes in writing material for actors who have difficulty with sibilants [s].

The basic and main content of any educational dramatic script is, of course, the dialogue that occurs among the characters. Such dialogue advances the script, brings out conflicting viewpoints, expands ideas, presents information in a more interesting manner, interprets the temper of men when faced with a situation, recreates the men and women of other eras, presents character, illustrates the intellectual, social, religious, moral, and economic nature of a character, and captures the flavor of the scene and time.

True, dialogue should be concise and clear as possible, but logic should not be forsaken for brevity. Character dialogue should be written just as the character would talk in a given situation. Seated around a table, following a large meal, the dialogue probably would be characterized by sentences far longer than were spoken while the meal was in progress. Then, when man is excited his conversation is brief to the point of being snappy; when relaxed, his conversation is more expansive.

The writer has the problem of making the dialogue sound authentic to the time in which the scene is supposed to take place. Of course, complete authen-

ticity should not be the guidepost for a good script. For example, if a script is written about England in 900 A.D., the writer would not write the dialogue in tenth century English. No one in these days, outside of linguistic experts, would understand it. A bit of tenth century English looks like this: "And ne gelaed pu us on costaunge, ac alys us of yfele. Soplice." Hardly anyone today would recognize this passage as the concluding words of *The Lord's Prayer*.

How, then, is the educational script writer to be at least slightly authentic in writing dialogue that should be a mirror of speech in another era? There is no rule. Some writers adhere to the theory that since few persons today know how speech sounded, say one thousand years ago, there is no need to use anything but present day idioms in the writing. But this seems a little false. A scene set in the days of Socrates and played entirely in twentieth century idiom and slang rings hollow. I feel that if the dialogue is formalized—that is, with the contractions omitted, and the dialogue made as grammatically perfect as possible—a certain distinct flavor is imparted to the conversation that makes it sound archaic—and authentic.

Another problem the writer encounters, especially in dealing with characters of another era, is what did people talk about many years ago. There is evidence in journals and diaries that have come down to us that people in other eras talked about the same things we talk about today: the weather, the neighbors, the food, the prices, the government, the boss, entertainment, and the new developments and achievements.

The educational script writer has occasion to write numerous scenes involving characters living in foreign countries. It is well known that spoken German sounds entirely different than spoken French. How is the writer to write the dialogue, in English, so that difference in nationality is clear to the listener? Most radio program directors prefer that dialect not be written into the script; in fact, a dialect script is difficult to read. Directors usually use actors and actresses who can speak in dialects to read the parts that call for such characters. The writer, however, can inject a certain flavor, or "twist," to the dialogue so it will carry some of

the language mannerisms to the ear of the listener, and which will also aid the dialect actor in his performance. Too, capable dialecticians are not always available, especially in school studios, and the writer has to write his dialogue so even straight reading of it is suggestive of foreign dialect. There are no rules on how this is done. Again, it is for the writer to "hear" the words and phrases as he writes them. He must auralize how the phrase would sound if spoken in the language it is to simulate.

The writer will face the same issue in writing about Americans. He will need to reveal the temper and intelligence and background of an American character through the speech. It seems, too, to be nearly impossible to escape some stereotyping, however false stereotyping may be, if the character is to be understood by the audience. Yet, it seems to me, that here the educational radio writer—providing he has a sympathetic, intelligent director—can begin breaking down such stereotyping by the way the dialogue is written.

Prejudices and discriminations towards certain people can result indirectly through the voice. This is not especially true for foreign characters because they need certain mannerisms of their native tongue in order to distinguish them; but American characters, I feel, do not necessarily have to be portrayed as "drawing Westerners," "nasal Midwesterners," "granite-toned Brooklynites," "honey-voiced Southerners," or "brittle-tongued New Englanders." There are many persons living in New Orleans whose speech sounds more "Manhattan" than does the speech of native New Yorkers. In this day of airplanes, automobiles, and trains, vast sections of our nation have become cosmopolitan. People, too, have a tendency to ape the speech they hear daily on television and the radio, and on the sound track of motion pictures.

Dialogue should advance the script; it should keep the script moving. Again, few rules exist as to how this is to be handled. Bernard Shaw, in a commentary on the art of playwriting, has said that each line of dialogue should suggest another line of dialogue; in this way the dialogue progresses from inactivity to action. This rule is easily transferable to radio playwriting.

Dialogue is especially useful in presenting conflicting viewpoints. In such a scene, the writer uses an antagonist

and a protagonist, although such scenes do not have to be limited to two characters. Four characters, at the most, can probably be handled effectively in such scenes. And it is a principle, dating back to early Greek drama, that conflict is a basic dramatic necessity. The educational script writer who forgets conflict, forgets his audience, and his audience forgets his program.

Another role of dialogue is its use in informative and descriptive narration. Such narration is used extensively by educational script writers because of the tremendous amount of "ground" that can be covered. Such narration, too, establishes the scene, interprets the characters, and expands the conditions under which the characters are portrayed. Narration can be made highly effective because one actor delivers the narrative passages, and he can have a background of interpretive music backing his voice. Narration used in this manner can capture the attention, imagination, and emotion of the listener; and establishes at the same time the pace and direction of the program. Narration can be used, too, to bridge time, present a number of views, and is useful in summing up important points that have been brought out in the course of the broadcast.

In characterization, the writer has an especial problem because he cannot resort handily to descriptive devices found in short stories and books; nor can he suggest very easily how the character is to appear as is done in the scripts for stage plays. The dialogue alone supports the character. The writer should avoid characters of the same mental set or temper in the same scene, for, if the director inadvertently casts actors with almost identical voice characteristics in these roles, the listener will have difficulty in distinguishing between the two. And the writer should avoid an excessive number of characters. Too many characters become confusing. The listener has no way of going back—as in a book—to re-examine a character, nor can he keep his eye on him, as in a stage play.

There are no specific rules regarding the number of scenes that should be included in fifteen minute and half-hour educational dramatic, or narrative-dramatic broadcasts. A maximum of three scenes for a fifteen minute broadcast, five to seven for a half-hour, seems to me a safe practice to follow. Scene

shifts are important because they lift the program out of a static situation into one that flows to a conclusion. Scenes should be tied together, just as one well-written paragraph leads to another paragraph. There is nothing so distracting to a listener than a program that does not observe the unities of time, place, and situation.

Radio has no trouble making real and clear any activity. It is shoddy composition that frequently makes educational dramatic scripts such poor excuses for radio writing. Max Wylie has observed that "children's radio programs which have a mild educational bent or a strong educational intention, when extracted from materials already existing such as biography, history, and literature, have no cause to be dull. If they are dull, their writer is a dullard."

The educational writer is a more important writer than the commercial radio scripter. He needs to have a greater sense of responsibility: he must inform, he must entertain, he must evoke interest, his words must stimulate the listener into further investigation of a subject. By his words he either meets, or fails his obligation.

A problem that taxes most educational radio writers is: how many facts, or points of information, should be included in each radio script? There is

no definite number, but in a fifteen minute program there are, usually, just slightly less than 2,000 words. All these words should not be devoted to phrases that are fact packed. Too many facts and conclusions dull the ears of the listeners and cause his attention to waver. And never should a single sentence contain the main point of the program.

The writer must depend on his own judgment and ability in the matter of how to handle a subject; as in all things, good taste applies. The writer should assume that the audience is interested primarily in truth and realness, not opinion and artificiality. The nearer to the mind of the listener an educational radio writer gets, the more lasting is the impact of his words. Common sense, common decency, and common understanding may well be called the virtues towards which an educational radio script writer should aim.

It is on the record! An educational radio program can either be enlightening and entertaining, or uninspiring and dull. It is up to radio educators now to choose the type of broadcast they want. The good educational radio script writer is rare, but he does exist. All he needs is the green light. His word's the thing!—FRED BREWER, instructor in radio, Ithaca College.

Events—Past and Future

President Crabbe Does Dedication

John C. Crabbe, AER president and director of radio at the College of the Pacific, Stockton, California, was narrator-producer as NBC's Western Network carried the dedication of Pacific Memorial Stadium, October 21.

Governor Earl Warren and NBC's Dick Powell were featured guests at the ceremony. Dedication ceremonies for the memorial structure were arranged by Radio Pacific and the College of the Pacific.

Actual dedication was by General Albert Wedemeyer, Commanding General of the Sixth Army Command. He was joined by Rear Admiral B. J. Rodgers, Commandant of the Twelfth Naval District, and the dedicatory prayer was offered by Dr. John R. Kenney, District Superintendent of the Metropolitan District, California-Ne-

vada Conference of the Methodist Church.

Representing the College of the Pacific were O. D. Jacoby, president of the Board of Trustees; Tully C. Knoles, chancellor; Robert E. Burns, president; and Lowell Berry, Board of Trustees.

KCVN, College of the Pacific FM station, carried the dedication, along with WKG, KSTN, KGDM, and KNOB of Stockton and the stations of NBC's Western Net. The network presented the show at 9:30, and KNBC San Francisco delayed it for release on October 22 at 5 p.m.

Lindenwood Holds Clinic

Representatives of campus radio stations in 19 universities and colleges in seven states attended the Campus Radio Clinic, held at Lindenwood College, St. Charles, Missouri, on October 27 and 28. The clinic, the first of its kind ever

held in the area, was under the auspices of Region Seven of the Intercollegiate Broadcasting System.

The clinic sessions were held in the studios of Lindenwood's KCLC in the Fine Arts Building on the campus. Howard Hansen, national IBS Program Director, participated in the clinic and faculty advisers of campus stations acted as observers. Jean McConahay, Station WMMC, MacMurray College, Jacksonville, Illinois, is regional director of IBS and served as general chairman for the clinic. Local arrangements were under the direction of Gretchen Schnurr, director of station relations, and Marilee Darnall, director of Education of KCLC.

The stations represented at the clinic produced shows of all types, including news, variety, drama, interviews, forums, and music. Their work was evaluated by commercial radio personnel from top ranking St. Louis radio stations. A highlight of the clinic was the programming of KCLC for its regular two-hour broadcast on Friday night, October 27. A feature of the broadcast was the production of a dramatic show cast from the IBS delegates and directed by a commercial producer.

Delegates to the clinic were housed in private homes in St. Charles and had their meals served on the campus. Martha Boyer, head of Lindenwood's Radio Department, was in charge of the clinic.

FCC Hits Hallicrafters

The Federal Communications Commission, through its chairman, Wayne Coy, struck back at the Hallicrafters Company of Chicago by releasing a letter to the company president, W. J. Halligan, dated November 2, 1950. Since the letter is self-explanatory, it is reproduced in full for readers of the *AER Journal*. Its text follows:

The hidden ball trick is a fine piece of football strategy but when it is employed by a large radio manufacturer in an advertisement to deceive and frighten the public on such an important issue as color television, it becomes pretty contemptible.

I refer to your full-page advertisement of October 23 in *The Chicago Daily News* entitled: "The Color Television Blunder." I refer specifically to your statement that five members of the Commission who voted for the CBS

color system "contradicted even themselves." You state:

As recently as September 1, 1950, the FCC stated that it "must of necessity rely to a great extent upon industry experts for data and expert opinion in arriving at decisions in the field of [color] standards."

And then, in the best tradition of out-of-context quoting, you come to a dead stop and ignore the rest of that paragraph of the decision. You refused to finish the paragraph because to do so would have demolished your entire argument.

Permit me to finish that paragraph:

However, the responsibility for decision is that of the Commission and we cannot feel bound to accept recommendations and expert opinions when we find from a study of the record that the record supports different conclusions. Moreover, the testimony of many of the parties was not based on field testing conducted by them or upon an analysis of field testing made by others but were simply recommendations and expert opinions of a general nature. *In weighing these recommendations and expert opinions we cannot overlook the fact that many of these same parties offered recommendations and expert opinion of the same kind as the basis of their advocacy in the 1946-1947 hearing of the simultaneous system—a system which never survived field testing.* [Emphasis supplied]

Which puts quite a different face upon the matter.

To continue the quote and give the people the WHOLE story would hardly have served your purpose of pulling the wool over their eyes.

Then you state:

It is unfortunate that five people can sit down around a desk in Washington and in this fashion impose their will on an entire industry and on the nation. . .

This again is fake vs. fact.

What the Commission really did, as you well know, was to invite every person or company who could contribute technical data bearing upon the color question to come to Washington to participate in a public hearing. The Commission heard 53 witnesses testify under oath and submit to lengthy cross-examination by Commission members and other parties. The hearings lasted 62 days. In all, the Commission heard 9,717 pages of testimony and received 265 exhibits. Moreover, it viewed eight demonstrations on the record by the three competing color systems. In addition, when the hearing was concluded, the proponents of color television systems submitted comprehensive and detailed findings and conclusions for study by the Commission.

[Of course, you did not mention that the FCC was established by the Con-

gress of the United States for exactly this specific type of investigation and decision-making process.]

As to the ultimate wisdom of the Commission's decision, you are most certainly entitled to your opinion just as everyone else in this country is, whether it happens to agree with my opinion or not. But I firmly believe in Bernard Baruch's observation: "Every man has a right to be wrong in his opinion, but not in his facts."

Your opinion is that the Commission should wait for a "completely electronic color system, compatible with present black and white sets."

The Commission's opinion is that it is pointless to wait any longer for any other system to make good on oft-repeated promises of a satisfactory performance. We have selected a system that works now—today. We have preferred performance over promises.

Color is on the way and the American people are going to be given an opportunity to enjoy it—if they wish. As we pointed out in our First Report:

The testimony and demonstrations in these proceedings leave no room for doubt that color is an important improvement in television broadcasting. It adds both apparent definition and realism in pictures. It opens up whole new fields for effective broadcasting, rendering life-like and exciting scenes where color is of the essence—scenes which in black and white television are avoided or, if telecast, have little appeal.

I respectfully suggest to Hallicrafters that it follow the lead of some other progressive manufacturers and begin the manufacture of color sets, adapters and converters, and let the American people decide for themselves whether they like this new dimension in television broadcasting.

Hallicrafters' products are much better than its propaganda.

Finally, I take exception to your statements: "5 Men Against the American Way" and "This ill-advised action of the FCC is a threat to the American way of life."

The things that the phrase, "The American Way," stand for are sacred to me and I deeply resent attempts such as yours to debase the coinage of these words through such a malicious smear campaign. In my view, the American Way includes telling the people the truth, the whole truth, so that they can make up their minds on the basis of all the facts instead of misleading them with one-sided attacks such as yours. It means giving the people the

advantage of new inventions as soon as they are developed instead of trying to shelve them so as not to interrupt the flow of profits from existing products.

It is unfortunate that the Commission does not have funds for full pages of advertising to correct the misrepresentations you have made. However, I am having this letter made public with the hopes that the facts it contains will reach at least some of the readers who may have been misled by your hit-and-run attack and that some of the mischief may be repaired.

WNYE Features UN Week

The WNYE spotlight focused on the UN during United Nations week, October 23 to 27. With a series of specially planned broadcasts the New York City Board of Education Radio Station highlighted both news and feature programs dealing with the activities of the United Nations.

Although WNYE carries four regular series dealing with the UN every week on its school broadcast schedule, the UN was a featured attraction on many other programs during this week of special observance.

Blueprint for Peace, stressed the work of the "world's town meeting," the General Assembly. This program, heard Monday through Thursday, is a regular WNYE series about the United Nations.

Keyed to the understanding of younger people was the Friday feature, *Let's Look at the News*. On October 27 it related the work of the United Nations to current events, in words for WNYE's junior listeners.

The key broadcast of the evening schedule, beamed at adult listeners, was *These Are Your Schools*. Representatives from the UN and the school system participated in the special October 23 program to focus attention on the work being done to stimulate interest in the UN through the schools.

Another Monday evening feature was *Memo from Lake Success*, a fifteen minute program prepared by the United Nations Radio.

In a special birthday salute to the United Nations, *The Map Detective* centered its informal discussion on the United Nations and its role in one world.

Throughout United Nations Day, October 24, WNYE dotted its broad-

cast schedule with spot announcements focused on the achievements of the UN's special agencies.

Could Be, a script by Norman Corwin, showing what "could be" if the nations of the world really worked for peace, was broadcast on Monday, October 23, as part of the station's regular series, *Report from the UN*.

Also featured during UN Week were

on-the-spot tape recordings of news events dealing with the United Nations; a student discussion program dealing with the problems of aggression and the UN, heard on Friday; and the rebroadcast on Thursday of the Youth Forum, a discussion on the importance of the UN today, prepared by the *New York Times* and transcribed at Lake Success.

Broadcasts for Schools

Indianapolis Radiogram

The Indianapolis, Indiana, public schools, through the efforts of Blanche Young, radio consultant and AER treasurer, are provided with an excellent list of radio programs suitable for in-school listening, through a monthly mimeographed sheet called the *Radiogram*.

The Purdue School of the Air, presented over Station WBAA, Purdue University, broadcasts seven series each week: *Lady Story Teller*—Monday, 1:30 to 1:45 p.m.; *Kiddies' Listening Time*—Tuesday, 1:30 to 1:45 p.m.; *Alphabet of Science*—Wednesday, 10:30 to 10:45 a.m.; *Magic Music Box*—Wednesday, 1:30 to 1:45 p.m.; *History Highlights*—Thursday, 1:30 to 1:45 p.m.; *Backgrounds of Biology*—Friday, 10:30 to 10:45 a.m.; and *Your Indiana*—Friday, 1:30 to 1:45 p.m.

School Time, from Station WLS, Chicago, presents the following five series from 1:15 to 1:30 p.m. each week: *We Look at the News*—Monday; *The Book Box*—Tuesday; *The Magic Harp*—Wednesday; *Adventures*

in *Freedom*—Thursday; and *This Wonderful World*—Friday.

Programs produced by the Indianapolis public schools themselves are presented under the title of *Indianapolis High School Hour* and are broadcast on Saturday from 10:30 to 10:45 a.m. over Station WISL.

Radio in Des Moines Schools

The Public Schools of Des Moines, Iowa, expect soon to operate their own FM station. The equipping of a studio and transmitter has just about been completed.

This fall the Des Moines School of the Air was resumed as a result of the popularity of last year's series. The 1950-51 schedule calls for eleven programs each week for in-school listening. Five of the series are presented at 9:30 a.m. over Station KWDM. Three of these, *Adventures from Bookland*, dramatizations of the stories judged most popular by the pupils in the lower elementary grades a few months ago [grades one through four]; *Your History Notebook*, dramatized episodes

Association for Education by Radio

I am interested in becoming a member of the Association for Education by Radio.

I understand my membership includes a year's subscription to the *AER Journal*, published monthly.

_____ Please send me _____ \$3.00 membership fee enclosed

_____ Name

_____ Street Address

_____ City

_____ Zone

_____ State

Please fill in and mail to Miss Blanche Young, AER Treasurer, 150 N. Meridian Street, Indianapolis 4, Indiana.

important in American history [grades six through eight]; and *Morning Melodies*, a music program prepared by teachers in the music department [grades four through six] are produced by Des Moines school groups. The other two, *Old Tales and New* [kindergarten through grade three] and *Let Science Tell Us* [grades four through eight] were prepared by the staff of Station KUOM, University of Minnesota.

The six afternoon programs are produced by Iowa State Teachers College [Cedar Falls] and are presented by Station WOI, Iowa State College, Ames. Four are presented at 2:30 p.m.: *Songs in the Air* [grades one through four]; *Piano Profiles* [grades five through eight]; *Know the News* [high school]; and *The Story Hour* [grades one through four]. The other two are broadcast at 2:45 p.m.: *Mend Your Speech* [grades two through six] and *Everyday Science* [grades five through eight].

To insure the success of the Des Moines School of the Air the Board of Education authorized the purchase of enough AM-FM radio receivers to enable the Audio-Visual Department to place one in each school. A number of schools have purchased additional receivers from their own PTA funds. This has made it possible this year for more pupils to have a chance to hear some of the programs and thus to have their interest motivated in reading, science, music, speech, and the like.

Clifton F. Schropp, director of curriculum development and audio-visual education, Des Moines public schools, is most enthusiastic about the work being done. He is carrying on a carefully-planned campaign to secure a greater use of radio in the schools of Des Moines.

KDKA School of the Air

KDKA's School of the Air began its sixth year on radio Monday, September 18. Each morning, Monday-through-Friday, school children in the station's area tune in the broadcasts at 9:45 as part of their regular classroom work.

Presented by KDKA in cooperation with the public, private, and parochial schools of Pittsburgh and Allegheny County, the school series is directed by Mrs. Vickey Corey, the station's educational director, and Andrew J. Miller,

assistant research director, Pittsburgh public schools.

The programs are designed to supplement and enrich the school curriculum. They are produced by KDKA as a public service for the advancement of education and the promotion of good citizenship. General topics for each day.

Monday: *The World That's You* [health education]; a new character, the "Get-by-Goose," a breezy, well-meaning scapegrace whose slogan is "Let the other fellow worry," was introduced this year. Slim Bryant, KDKA and NBC folk song star, adds his songs and jingles of good advice when "Get-by-Goose" becomes hopelessly entangled.

Tuesday: *Adventures in Research*; dramatizations by Westinghouse School Service, bringing science "down to earth."

Wednesday: *Living with Music*; how Europe has discovered America, musically speaking.

Thursday: *There's Fun Afield*; the Nature Sprite returned in a new series of adventures in the many worlds hidden from the normal sight of man.

Friday: *What In the World?*; a current events program setting up the conflicting opinions and attitudes of local, national, and international leaders against the background of historical facts to help the listener understand the reasons for the conflicts in our lives today and better form his own opinions concerning them. Mrs. Corey conducts these programs herself.

The Monday and Thursday broadcasts are for intermediate grades, while the Tuesday program is for junior and senior high schools. Upper elementary grades and junior high schools use the Wednesday and Friday programs. In addition to the actual broadcasts, KDKA also has prepared and mailed special Teacher's Handbooks from outlines prepared by the cooperating school systems.

Reviews

1950-51 Annotated List of Phonograph Records [Kindergarten-Grade 9]. Edited by Warren S. Freeman. 106 Beekman St., New York 7: Children's Reading Service. 33 pp. 10c.

The first annotated list of elementary-junior high school records by the Children's Reading Service [a division of Seasonal Promotions, Inc.] consists of about 500 selected recordings, mostly of music, but including some "enrichment material" for language arts, science, and social studies. The editor-in-chief of the project was Warren S. Freeman, dean, Boston University College of Music.

Each listing gives the following information: title, author or composer, artist; turntable speed [78, 45, 33 $\frac{1}{3}$]; album or single; shellac or unbreakable; price; description of the record or album.

A list of this sort, even if it were poor, would often be a welcome convenience to teachers and administrators; happily, the present list appears to be at once discriminating and of sufficient bulk to be wide-ranging.

It indicates very well the wealth of excellent material now available on phonograph records, and should be in the hands of just about everyone who uses or buys such material.

To say that certain records are suitable to one group of grades more than to another is to say, in many cases, something open to serious question. And so it is in this list; much of the music listed for grades 7-9 may prove to be equally suited to grades 4-6 or the kindergarten-3rd grade. The records could well have been arranged in more useful categories than grade-groups alone.

There are errors in the listings. The *Rakocsy* [sic] *March* is attributed to Berlin rather than Berlioz, for instance. Some of the annotations are so brief as to be misleading, and in at least one case two very different composers are described in nearly identical phrases. The wonder is, for a commercial venture, not that there are careless misspellings and the like, but that they are relatively few in number. Subsequent issues should eliminate such irritations.—PAUL S. IVORY, Department of Music Education, University of Minnesota.

Idea Exchange

Benton on Communications Media

We are not yet using the motion picture and the radio and the printing press in the international field. For all practical purposes, it may be said we are not using them at all. Their impact today, in our interests, is that of a midjet.

Nothing equals the motion picture in its capacity for gripping and holding masses of people, and communicating information and attitudes in vivid, remarkable form.

If we are in earnest about reaching the minds and touching the loyalties of mankind we must be prepared to carry out a program which would enable us

to exhibit documentary motion pictures to at least one-fourth of the population of the earth once a month. We need to get the pictures. We do not have them now. We need to show them. Their impact can indeed change the face of history. Broadcasting also is a unique medium. It is instantaneous. It is cheap. It can overlap censorship at boundaries. — WILLIAM BENTON, Democratic Senator from Connecticut, in his maiden speech on the floor of the Senate.

Changes in the Constitution

The President of the AER has directed that the proposed changes in the Constitution and By-Laws be published in the December issue of the *AER Journal*. Here they are:

Constitution—Article I shall read: "The name of the Association shall be Association for Education by Radio-Television."

Article IV, Sec. 2: *Alaska* shall be added to the Pacific Northwest region.

Article IV, Sec. 3, shall read: "... by a regional director who shall be elected by the members of the region in the manner prescribed in the By-Laws for election of national officers."

By-Laws—Article I, Sec. 2, strike out "... except that of receiving the official publications of the Association."

Article I, Sec. 5: "The membership year shall be one year from the date of joining the Association."

Article II, Sec. 4, strike out "The secretary shall maintain an accurate current listing of membership alphabetically and by regions."

Article II, Sec. 5, strike out "The treasurer shall notify the secretary of all changes in membership including period for which dues shall be received, and changes of address," and substitute, "The treasurer shall maintain an accurate listing of all memberships alphabetically, and by regions."

Oregon AER Officers

Kenneth Means, Oregon AER treasurer, has supplied the names of the following officers elected for the year, 1950-51:

President—Mrs. Louise R. Huckba, 1230 SE Morrison Street, Portland 14.

Vice-President—Juanita Wolff, 3150 SE Crystal Springs Boulevard, Portland 2.

Secretary—Mrs. Irene Sankela, 1715 SE 29th Avenue, Portland 15.

Treasurer—Kenneth Means, 3717 SE 42nd Avenue, Portland 6.

Directors—Mrs. Susan V. Woelfel, 2555 NE Glisan Street, Portland 12; Betty Riches, 1711 SW Broadway, Portland 1.

Foreign Language Broadcasts

Regular programs broadcast in 33 foreign languages on 384 radio stations of the United States have been reported to the National Association of Broadcasters, according to a survey completed in early summer by the NAB Research Department.

The 384 stations reporting such foreign language broadcasts as regular features in their program schedules were among 1,779 AM and FM stations replying to questionnaires as of the week of March 19-25, 1950.

"The list may be incomplete," NAB Research Department Director Kenneth H. Baker said in releasing the study. "It is composed only of those stations which reported foreign language broadcasting."

The list, which does not include foreign language lessons broadcast by stations, shows regular programs in Albanian, Arabic, Armenian, Bohemian, Chinese, Croatian, Czech, Danish, Finnish, French, Gaelic, German, Greek, Hungarian, Italian, Irish, Japanese, Jewish, Lithuanian, Norwegian, Polish, Portuguese, Rumanian, Russian, Serbian, Slovak, Slovenian, Spanish, Swedish, Syrian, Ukrainian, Yiddish, Yugoslav.

Total time reported by stations as devoted to these foreign language programs varied from less than one hour a week to more than 25 hours a week. The NAB study is keyed to show, in its lists, the approximate amount of time devoted to the foreign language broadcasts and the days of the week on which they are heard.

The NAB study is the latest in an annual series carried out by the Association's Research Department, under Dr. Baker's direction.

Ear Versus Eye As Instrument for Learning

Which is more effective as an instructional medium—the ear or the eye? One possible clue to the answer was provided by a recent experiment at Stephens College [Columbia, Missouri]. In

presenting the film *Boundary Lines* to some of our Humanities classes, we started by playing the sound track alone, without the pictures. Other groups saw the pictures, without the sound track. Each group then saw and heard the entire production.

Boundary Lines is a documentary film whose theme is the futility of national and racial enmities. In creating the illusion of motion, the film uses actual color paintings instead of the customary photographs of real people and scenes. It is thus possible to study this film on three levels: the elements of color and line, shapes and masses, values and intensities employed in the paintings; the literary techniques used in the accompanying explanatory narrative; and the elements of rhythm and melody to be found in the music which dramatizes the moods of the film.

Students who heard the sound track alone were able to give a creditable account of the film's subject. They were highly imaginative in their ideas of what type of picture could be used with this sound track. In many cases their ideas were quite accurate in so far as the picture actually used in the film was concerned.

When asked what the music did to emphasize the points made by the literary narrative, the students discussed rhythms, tempos, dynamics, and melodic line. They noted that the music had changed markedly in character when the narration indicated scenes of conflict or of peace. All agreed that the musical score intensified the emotional effect of the narrative.

Those students who first saw the film alone, without the sound track, noted the use of jagged and circular lines, the use of lines to separate and unite peoples and objects, and the use of pale colors in peaceful scenes and intense colors in warlike scenes. All were impressed by the beauty of the pictures illustrating various historical styles of painting and various treatments of subject matter ranging from purely abstract lines to lines defining forms, to relatively realistic shapes. Some students noted resemblances to various paintings and styles of art with which they were already familiar. The exact message of the film, however, was not so clear as it was to the students who first heard the sound track alone.

After students had discussed their reactions to the sound or picture alone,

they saw the complete film. This was a graphic illustration for them of how each art can convey its meanings by various subtleties at its exclusive command, and then how several arts can be united to present a combined art form even more powerful.—CHARLOTTE GEORGI, Humanities Department, Stephens College, in *Stephens College News Reporter*, December, 1949.

On the Air at PCHS

In order to give students a better variety of courses and also to give them a chance to practice the profession which they intend to enter after graduation, the Pekin high school speech department has added a radio studio to its facilities.

Although the studio is somewhat inadequate in comparison with an actual broadcasting studio, it provides the essentials necessary to give the basic fundamentals of the profession.

Practice broadcasting is made possible by the public address outlet installed in the studio. The students put their programs "on the air" in the studio. Outside, the remaining students of the class listen attentively over the public address speaker in the classroom. All the programs are tape-recorded in order that the students who participate may hear their mistakes and aid themselves in correcting errors.

At the present time, the speech department has more than 30 students enrolled in two radio speaking classes.

Further instruction in the radio field is given the students at Peoria where they go to observe the radio business in action in several of the city's stations. At least one field trip is taken each semester—more if time permits.

No student is permitted to limit himself to one specific job in his radio production. Everyone must participate in all phases—announcing, directing, acting, and the like.

Margaret Crowley, speech instructor, also conducts an after-school radio workshop group. This group, composed of 60 students, tries out for parts in the program presented weekly over WSIV, the local radio station. Anyone in Pekin high school is eligible to become a member of the workshop, an interest in producing good programs being the only prerequisite.

The workshop presents mostly educational programs, but from time to time it produces other entertaining pro-

grams. Bob Snow, program director of WSIV, tape-records the presentations at the studios after the day's broadcasting activities and in this way is able to make available station facilities to the workshop members.

American Crossroads Town Worried by TV

If children are to spend three to four hours a day watching and listening to the television exploits of fabulous cowboy heroes and detectives who solve murder mysteries in thirty minutes and vaudeville comedians, we shall have something to worry about. And if television follows the entertainment pattern of radio, it is likely that features of true educational value will occupy a tiny place in TV programming.

Through the last fifteen years, efforts of organizations representing parents and schools have been able to accomplish little in raising standards of children's radio programs. We expect the same to be true of television. The ultimate control will have to be in each home, and in that conclusion we find little to be optimistic about.—An editorial in the Peoria, Illinois, *Journal-Star*, March 12, 1950.

Scholar Worries About TV

"Television may not be as dangerous to culture as the atomic bomb is to our civilization. But [it] seems to have vulgarized the arts . . ." says an editorial in the *American Scholar* [April, 1950] entitled "Television's Peril to Culture."

Higher Education Disc Available

Highlights of the American Council on Education's recent Washington conference on "Higher Education in the National Service" have been coordinated on a half-hour disc now available to radio stations through Station WHCU, Cornell University, Ithaca, New York.

Produced by WHCU Assistant Manager Joseph A. Short, the disc incorporates excerpts from eleven half-hour tape recordings of speeches at the important educational proceedings.

In all, the conference attracted 960 persons from 685 colleges and universities and 90 organizations, representing 46 states and Puerto Rico, gathered to plan for the most effective utilization of America's educational resources to

meet emergency needs. Their task was to figure how to balance manpower, research, and material against the long range and immediate problems of continuing to teach the knowledge and skill essential for our total economy, while preparing also to provide such training in specialized fields as military needs might require.

On the list of speakers are such prominent names as Selective Service Director Lewis B. Hershey; President-elect Arthur S. Adams, American Council on Education; President-Emeritus Edmund E. Day, Cornell University; President Raymond B. Allen, University of Washington; President Raymond Walters, University of Cincinnati; Commissioner Earl J. McGrath, U. S. Office of Education; and Executive Secretary Eric A. Walker, Research and Development Board, Department of Defense.

Designed to tell the story of the Council's work to as wide an audience as possible, the WHCU-produced disc is being shipped to 50 selected stations across the country, and is available to other stations by writing General Manager Michael R. Hanna, WHCU, Ithaca, New York.

From Our Readers

"On the whole, your *AER Journal* reflects for its size, a tremendous value. It's concise, vital, and stimulating.

"I find as a supervisor the most functional parts are articles such as Miss Boyer's. The teachers can apply such material almost at once to their teaching.

"I would suggest formal reviews of educational coast-to-coast broadcasts; also some such as *Our Miss Brooks*; of documentaries; of books in the field; and the listing of curriculum materials periodically."—SAMUEL G. GILBERT, assistant principal, Seth Low Junior high school, Avenue P and West 11th Street, Brooklyn 4, New York.

"As a member of the *AER* and a practicing radio publicist, I find the *AER Journal* a very useful periodical indeed.

"I always enjoy the editorial comments, which are wise and pointed. I certainly hope the *Journal* lives and prospers for a long time to come."—DAN THOMPSON, director of radio, National Safety Council, 425 North Michigan Avenue, Chicago 11, Illinois.